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first time. On Saturday, the 5th ult., Schumann's Piano-forte Concerto in A minor was performed by Madlle. Marie Wieck, sister-in-law to the composer. This work is certainly not a novelty, since it has been ventured twice before in England—once, if we recollect rightly, by Herr Pauer; but it is due to the composer that it should have a fair trial, and we are indebted to the manager of these concerts for again bringing it before us. We are of those who incline to believe that Schumann's great strength lies in those exquisite little pianoforte pieces which he has christened—perhaps somewhat fantastically—with names appropriate to the idea intended to be conveyed; thus producing “songs without words” certainly, but not without a definite meaning. In a long composition like the Concerto in A minor, we feel that want of continuity of thought without which the work becomes tedious from its pretentious form; and in spite of Madlle. Wieck's artistic playing, therefore, it fell coldly on the audience. It is interesting, however, to hear these compositions occasionally, if only as a wholesome protest against the anti-Schumannite feeling, which is spreading so rapidly, that additional care is required by those who steadily refuse to allow their judgment to be warped by a national prejudice.

#### PHILHARMONIC SOCIETY.

THE first Concert for the season of this time-honored Society took place at the Hanover Square Rooms on the 29th February, when Cherubini's Symphony, which was originally written for the Philharmonic Concerts, was resuscitated, with a result so successful as to justify a hope that the directors will not allow it to repose upon their shelves as quietly as it has hitherto done.

Having discovered that Rossini was born on the 29th February, seventy-two years ago, it was resolved that a portion of the programme should be devoted to his works; and although we cannot believe that his instrumental compositions were adequately represented by the overtures to *Semiramide*, and the *Siege of Corinth*, we are glad to find that at least an attempt was made to do honor to the memory of so great a name in the annals of operatic writing.

The principal vocalists were Madame Parepa and Mr. Wilbye Cooper. Professor Sterndale Bennett, the conductor of these concerts, was warmly welcomed on his entry into the orchestra.

#### MR. HENRY LESLIE'S CHOIR.

THE third Subscription Concert, which took place on Thursday, the 17th ult., was one of the very best of the series. The choral singing was extremely good, especially in Mozart's Motett “Ave verum,” Mendelssohn's unaccompanied Anthems for eight voices, and Hauptmann's Motett, “Salve Regina,” which last was enthusiastically encored. The selections from Gounod's Mass, for male voices, with organ accompaniment, are, we trust, not the most favourable specimens of his sacred music. They have little beyond smooth vocal writing to recommend them; and carefully as they had evidently been studied, they produced little effect, even with an audience prepared to welcome a work from a composer who has in so short a time earned for himself so wide a popularity. Mr. Sims Reeves sang “Deeper and deeper still,” with the true Handelian feeling; and was equally successful in a Recitative and air from Henry Leslie's *Immanuel*. Madame Parepa created quite a sensation in Haydn's “With verdure clad;” and also sang in her very best style “Let the bright Seraphim,” in which she was supported by the marvellous trumpet *obligato* of Mr. T. Harper. Herr Pauer performed three solos on the pianoforte—Beethoven's Andante in F, the same composer's Rondo in G major (oddly enough printed G minor in all the programmes and books), and Handel's Organ Concerto in B flat, arranged for the pianoforte, we presume, by the performer himself. Mr. John C. Ward presided at the organ during the concert, and Mr. J. G. Calcott accompanied most of the songs on the pianoforte.

#### MONDAY POPULAR CONCERTS.

THERE has been no novelty at these Concerts during the month. The instrumental portion of the programme has been uniformly good; but the want of care in the selection of the vocal music has been as conspicuous as ever. At the concert on the 7th ult., Mendelssohn's Ottet was the great attraction. The “Beethoven night,” as it was called, contained some of his best chamber compositions, including the “Kreutzer” Sonata; but how Bishop's song “Bid me discourse,” and a song from Auber's “Le serment,” came to be admitted into such company, the directors of these concerts can best explain. The pianoforte has been, as usual, shared between Madame Arabella Goddard and Mr. Charles Hallé.

#### ROYAL ACADEMY OF MUSIC.

THE first Concert for the season by the pupils of this institution, took place on Thursday morning, the 17th ult., at the Hanover Square Rooms. Mendelssohn's 115th Psalm was exceedingly well performed; the principal solo parts being sustained by Miss Sophia Neighbour, Miss Emily Pitt, and Mr. Wallace Wells. Miss Agnes Zimmermann, who is now earning for herself a name outside the walls of the Academy, performed Stendale Bennett's Piano-forte Caprice in E, with a precision and firmness of touch which must eventually gain for her a high place amongst the pianists of the day; and Mr. Ridley Prentice, in the Adagio and Rondo of Moscheles' Piano-forte Concerto in G minor, amply proved that he had been educated in the true school of pianoforte playing. Miss Fanny Armytage fully sustained the reputation she has so rapidly gained in “Let the bright Seraphim”—the Trumpet *obligato* of which was played in admirable style by Mr. T. Harper—and in Cimarosa's air “Ah! parlare.” Miss Emily Pitt, in Pergolesi's “Oh Lord, have mercy,” displayed an excellent contralto voice, which may be turned to good account in the concert-room; and Mr. Wallace Wells and Miss Sophia Neighbour shewed evident signs of good vocal training in the solos allotted to them. Mr. Radcliff's Flute Concerto (composed by Mr. G. A. Macfarren) was performed in admirable style; with an excellent tone and true musical feeling, he bids fair to hold the highest rank on his instrument at no very distant day. A word of praise must be given to Miss Agnes Zimmermann's two sacred part-songs, which are earnestly and carefully written. Mr. Lucas conducted in his usual able manner, and the room was crowded in every part with the friends and patrons of the Academy.

THE production of a new Oratorio at the antipodes is an event which must interest all who watch with pleasure the spread of music, as a humanizing influence, throughout the civilized world. We learn from the *Melbourne Argus*, that at the Town-hall, Prahran, a suburb of Melbourne, Australia, an Oratorio called *Ruth* has been lately produced, the composition of Mr. George Tolhurst, a professor of music residing in the neighbourhood, and we are happy to add with complete success. As this is the first Oratorio that has been composed in the Colony, it will no doubt act as an incentive to other resident musicians; and materially aid in promoting an artistic competition which may eventually lead to good results.

THE Anniversary Festival of the Royal Society of Musicians took place on Tuesday, the 15th ult., at the Freemasons' Tavern. The chair was occupied by Sir Francis Goldsmid, Bart., M.P., who made a most eloquent speech on behalf of the objects of the Charity; and showed that, if he had not music at his fingers' ends, he had it at least in his heart. The list of donations and subscriptions, which was read by Mr. Anderson, the honorary treasurer, amounted to more than £250, including £50 from the chairman, and £50 from Messrs. Collard and Collard, besides several donations of ten and